IBS

the journal of college radio

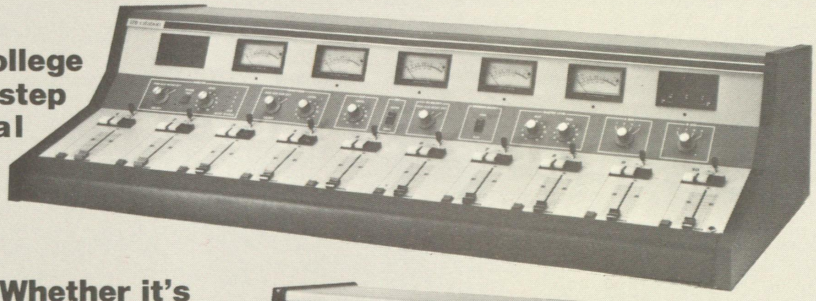
Vol. 19, No. 3

IBS National Convention

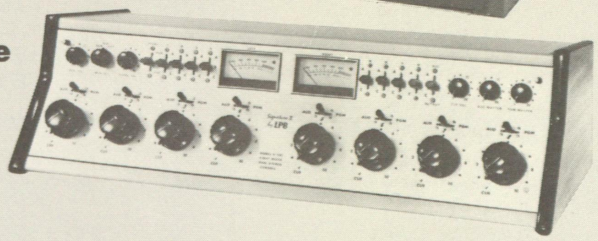
March 5-6-7, 1982 WASHINGTON, D. C. Capital Hilton Hotel

In This Issue:

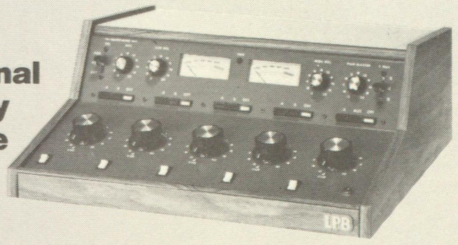
Professional equipment for the next generation of professional broadcasters



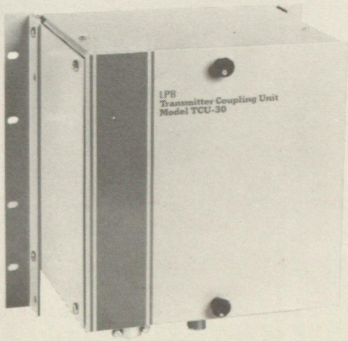
The lessons learned in college radio are often the first step toward a professional career. At LPB, we've realized this for over twenty years. So we build our equipment to professional standards. Whether it's going to a 50kW clear channel. Or the studio in the Student Union Building.

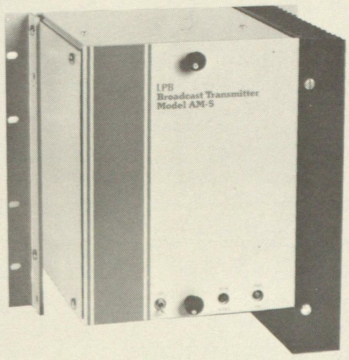


LPB professionalism can be seen in the innovative 5 and 20 watt carrier current transmitters and 50 to 250 watt AM transmitters that have been the first to carry many a major market talent-to-be. In the handsome and hardworking consoles that are the mainstay of both professional and college operations. And in complete turnkey studio installations that offer over 50 of the most important names in broadcast equipment, including ours, in economical, reliable and complete packages.



A professional sound starts with professional equipment. For over twenty years, professional equipment has started with LPB.





LPB® **LPB Inc. • 28 Bacton Hill Road • Frazer, PA 19355 • (215) 644-1123**

IBS

the journal of college radio

IBS

Vol. 19, No. 3

Editor
JEFF TELLIS

Published by the
Intercollegiate Broadcasting
System, Inc.

Sales Office
Journal of College Radio
Box 592
Vails Gate, N.Y.
12584

IBS, Inc.
BOX 592
VAILS GATE, NY 12584

in this issue:

The JOURNAL OF COLLEGE RADIO is published 5 times per year [January/February, March/April, September, October, November/December] by the Intercollegiate Broadcasting System, Inc. [a non-profit organization].

Address all correspondence to the JOURNAL OF COLLEGE RADIO, Box 592, Vails Gate, N.Y. 12584

The JOURNAL OF COLLEGE RADIO was founded in 1941 by the Intercollegiate Broadcasting System, Inc., using the title IBS Bulletin. The name was changed in 1955 to IBS Newsletter. In 1964 it became College Radio and in 1969, The Journal of College Radio.

Annual subscription price is $10.00. Single copy price available on request. Outside the U.S.A. add $1.00 per year for postage.

Send subscription order and changes of address to Circulation, The Journal of College Radio, Box 592, Vails Gate, N.Y. 12584. On changes please include both old and new address plus address label from back of Journal if possible.

from the editor

Wouldn't it be nice to be able to concentrate on the process of **doing** radio? It used to be that way at our stations. But, more and more, the attention and time of those in charge of operating and programming our stations is spent dealing with financial matters. How much does it cost to do it, and where are we going to get the money?

We're just not used to those kinds of questions taking up our time. Sure, none of our stations have ever really had **enough** money, but most have been able to get by, more or less, without too much difficulty, at least until recently.

One of the strengths of college radio stations has been our ability to generate capital and operating funds from within our institution, either as an allocation from a student government, from an academic department, from the student activities budget, or from elsewhere within the school, college, or university framework. Because of this, most of our stations have not **had** to seek funds elsewhere, except for the "extras" beyond the capabilities of their normal budget resources.

When we needed that extra piece of equipment, or we wanted to get that extra syndicated program series, or we wanted to carry that far-away sports tournament game, it seemed we could usually find some way to generate the extra funds. Sometimes, we knocked on the doors of local businesses. Sometimes, we appealed directly to our listeners. Sometimes, generous alumni came to our rescue.

But now, increasingly it seems that those "extras" are becoming a more frequent need and, in fact, raising funds externally is becoming a **necessity** just to maintain any semblance of normal operation and service.

Costs for everything from postage to telephone lines to wire services to equipment and supplies is going up, sometimes substantially. But, our operating budgets are usually not going up in the same proportions. The resulting squeeze means we either have to raise funds externally or reduce our costs of operation, or both of the above. Neither is a necessarily pleasant alternative.

Many of us are already used to some regular means of raising funds externally. Carrier-current and cable stations can, and many do, sell advertising time on their stations, since there are no FCC restrictions prohibiting it. But, there are a large number who do not sell time, simply because they say they cannot find people interested in doing sales. The same holds true for noncommercial FM's who seek underwriting grants and other donations. They can't seem to find people interested in devoting the considerable effort required to produce results. Sure, every now and again, you can get the whole station to pull together for a fundraising marathon, but it's a lot tougher to recruit those to call upon individual business people for underwriting.

Part of the problem has been the lack of necessity. When the external funds were needed primarily for the "extras" it was a once-in-a-while thing and somehow easier to rally some help and support. Once it becomes a necessity, however, the continuing pressure to generate funding understandably turns away those with more interest in doing radio than in doing fundraising.

At the larger, professionally-staffed CPB/NPR stations, this problem has been dealt with from the outset. One of the key people on the station is a Development Director, whose primary responsibility is raising money. The Station Manager and other key executives are also more attuned to fundraising. Even the programming sometimes seems aimed at attracting funds, either from the corporate boardrooms, or from well-heeled individuals.

Most of our stations are simply not in that position, nor do we necessarily want to be. Our staffing consists largely or entirely of students and perhaps community volunteers whose time is limited.

Our audiences are generally different as well. Instead of corporate America tuned in, we have the jean shops and street people. This makes fundraising, of necessity, take a different shape than it does on a classical music NPR station. And, we've got to recognize those differences in the design and implementation of our fundraising campaigns.

It means concerts and/or public events that appeal to our listeners. It means presentations to business people who identify with those in our audience. It means seeking support for each type of programming from the specific kinds of underwriters likely to support it. It also means the likelihood of a higher number of contributors needed, since the average contribution is probably going to be lower.

You may not have felt the financial pinch yet, and if so, you are indeed fortunate. It seems to be coming from a multiplicity of directions. Lately, it seems that everyday our stations have been carrying news items describing financial cutbacks of one kind or another at the federal, state, or local levels and the accompanying reductions in services necessitated by the cuts.

Though most of us sympathize with those affected by these cuts, it remains an abstract concept until it comes to rest on our own doorstep. A perfect example is student aid, which has already been cut back and is about to be cut even further. You may be experiencing the effects personally. Some key members of your station staff may be forced to reduce their course load or drop out of school entirely.

It'll mean serious enrollment drops at private colleges since private resources cannot hope to make up for the loss in federal student aid. Dropping enrollments will mean more cutbacks on budgets within these colleges. It also means less income to student government from activities fees and less funds to allocate. Either of these could mean problems of continued existence for college radio stations who don't prove their worth in terms of service. For others, it'll mean tighter budgets and a greater need to seek additional funds externally.

At the state colleges, there is likely to be an enrollment overload as students try to transfer in to less expensive colleges. Ironically, as the need for these extra places explodes, the budgets for these institutions are being cut back with the loss of federal and state aid and they are less able to accommodate the influx. College stations funded through student activities fees may not feel the crunch as quickly as those who get their budgets directly through the college or through one of the academic departments.

Some stations have the naive notion that generating underwriting or grants is easy. Somewhere out there are these rich foundations and corporations, checkbooks in hand, just waiting for you to knock on their door. If only someone would send you a list of the right places, you could simply knock on their doors, tell them how much you need, and pick up your check. But, alas, it is not quite that simple.

The line up of those with outstretched hands at the foundation and corporate offices has gotten noticeably larger as the amount of funding available has gotten noticeably lesser. The competition at the

upper levels of fundraising has always been tough, and it's getting a lot tougher as more worthy organizations and causes become hungry for funds they used to get elsewhere.

So, where will the funds come from? It seems almost everybody has some kind of an answer. For carrier-current and cable stations, advertising sales still carry perhaps the best potential. For non-commercial FM's, things are a bit more cloudy.

Some attempts at answers have come from Washington, of all places. Perhaps because they're feeling guilty about budget cuts for CPB/NPR, Congress and the FCC have been moving towards deregulating or reregulating or simply changing some of the rules to make it easier for our stations to raise funds.

First, they changed the rules and allowed a much wider latitude in the donor acknowledgement announcements permitted on noncommercial stations. Now, we're permitted to announce the donor name, address, and even product lines, so long as we don't get promotional or qualitative about it. In spite of the fuzziness of the latter two terms and the interpretations of their boundaries, this has undoubtedly made it easier to solicit underwriting for our stations. Altruism is all well and good, but those donors want to make sure they get the mileage out of those announcements.

Another rather interesting attempt at helping things was made by Congress in authorizing an advertising experiment on a limited number of noncommercial stations as previously discussed in these pages. That seems to have been a somewhat mixed blessing. First, the whole concept of commercials on noncommercial stations is a bit difficult to swallow whole, even if the commercials are limited in number and must be clustered outside of programs rather than within them. Then too, the authorized experiment was limited in time and in scope. It could include up to 10 public TV and 10 public radio stations. A Temporary Commission on Alternative Financing was established with station representation dominated, much to no one's surprise, by the CPB/NPR establishment. One of the first things they did was to, naturally, exclude those radio stations who were not CPB/NPR qualified. That eliminated about 75-80% of the non-commercial FM stations in the country . . . mostly those at schools and colleges. After that, the requirements they set up for reporting, administration, and execution of the experiment were so stringent and so costly that reportedly only three radio stations continued to be interested, at last word. Clearly, that was not enough for gathering enough valid data, and it is highly likely that the radio portion of this "noble" experiment will be dropped.

In the end though, it is questionable whether commercials on noncommercial stations can or should become a major source of revenue. Many are concerned about the destruction of image they can bring along with the loss in revenues from donors, particularly corporate donors who'd rather have a commercial than a grant mention.

This Temporary Commission on Alternative Financing, or TCAF as it is known, will be considering a number of other ideas to help noncommercial broadcasters generate revenues. Most are likely to be more applicable to the larger CPB/NPR stations than to our own, but here and there, something could develop that might work for us as well.

Even the commercial broadcasters have gotten into the act, forming a committee to try to help out. Here again, the ideas are likely to favor the larger stations more than operations such as ours. Larry Grossman, the President of PBS, has suggested a number of ways in which commercial broadcasters might help. One idea involved them broadcasting on-air promos for public stations. Another involved letting public broadcasters have access to some off-network programs, which is probably meant more for television than radio. A third and much more controversial idea involves the payment of license fees by commercial stations which would go to support noncommercial stations. Presumably, in return for these payments, commercial broadcasters would receive some of the further deregulation they're after, including repeal of the fairness doctrine and equal time rules, and perhaps easing of the competitive jeopardy at license renewal time. The last idea sounds unlikely to occur for a number of reasons, the least of which is the reluctance of the commercial broadcasters to pay license fees. Of course, that could depend on what they get in return.

Among the lesser, but more sensible proposals is one recently put forth by the FCC which involves lifting of the restrictions on SCA channel use by noncommercial FM stations. The full text of this proposal is contained elsewhere within this publication. However, the whole thing boils down to allowing noncommercial station SCA's to operate under the same rules as commercial station SCA's.

Right now, noncommercial FM stations can only use their SCA's for non-commercial, educational purposes. This has meant that most stations don't use their SCA capability at all. Those that do, use it for instructional purposes, feeds of the Radio Reader Service for the sight impaired, or similar closed-circuit uses. The only charges permissable have been fees for the instructional courses and reimbursement for the costs of the SCA operation.

If the FCC adopts the proposed changes, noncommercial FM stations will be able to "rent out" the use of their SCA channel as do commercial stations. This could be an important new source of revenue for stations, particularly those located in metropolitan areas where demand for SCA channels is high and availability is scarce. While you may not personally enjoy the "elevator" music that's one of the more common uses of a commercial station's SCA channel, if it brings in funds to help support the operation and programming of your station without degrading the service you provide to your listeners, it would seem worth at least investigating.

To return to an earlier point, no matter what form any "relief" ultimately takes, short of receiving a check in the mail, it is probably going to require some time and effort at the station level. Opening up the donor identification rules didn't mean the donations would automatically flow in. You still have to go out after the underwriting grants. Allowing commercial use of your SCA channel doesn't mean the world will beat a path to your door either. If adopted by the FCC, it'll mean you'll have to go out and "sell" if you want to generate revenue.

Whether we like it or not, finances and funding are already an important part of our station, and that importance is growing. In a way, it's a lot like Engineering, another important, but too often downplayed area of importance at our stations. We can choose to recognize its importance and deal with it, thus helping our station to grow and develop. Or, we can ignore it and watch our station eventually deteriorate in front of our eyes.

JT

equalization: what type, when and how much

By Charles A. Hecht
Charles A. Hecht
and Associates

Equalization is often viewed as the panacea for what sonically ails a radio station. Often with equalization, a station sounds no better and occasionally even worse than it did previously. In order for equalization to be beneficial to a station's audio, it is necessary to know what kinds of problems can be cured by what type of equalization and then understanding the concepts involved.

Quite simply, an equalizer is a group of tone controls, each tailored to a specific portion of the audio spectrum. Conventional bass and treble tone controls, such as those found on a component stereo receiver, are inadequate for broadcast use because they are too broad in their range, or bandwidth, as it is commonly called.

There are two types of equalizers, graphic and parametric. On a graphic equalizer, the bandwidth and operating frequency are predetermined, whereas on a parametric equalizer, the bandwidth and operating frequency are adjustable. Parametrics are more expensive and require some skill for proper operation.

Both parametric and graphic equalizers are known as **active** circuits because of their need for a power supply and, in some cases, gain stages. But there is a third less expensive way to equalize utilizing simple circuits that do not require a power supply nor provide gain. These are known as **passive** equalizers. Passive equalizers do not provide the flexibility of active circuitry, but they can be a simple and inexpensive solution when the equalization (EQ) requirements are basic.

Figure 1 illustrates the kind of problem that can be cured with passive EQ, while Figure 2 shows the need for an active graphic or parametric unit. Assuming a station has the budget and engineering skill available, the parametric is the best choice, since its versatility can solve almost any problem.

The application of equalization is often misunderstood. Here is a typical example: Tape carts in the production studio at station WIBS sound dull, so the Production Director EQ's the carts for more high end. The **apparent** result: improved sound in the production studio. The **actual** result: carts over the **air** sound too bright and siblant. Since this was a case of the problem being in the studio monitor speakers rather than a tape high frequency problem, the air sound was degraded. An equalizer used for this application should be in the monitor circuit rather than the program circuit. The same situation could occur in the main studio with even more disastrous results, since **all** programming would be affected.

Another good example involves modulation level. Again, let's use hypothetical station WIBS as an example. This time, the Program Director wants to add more bass to make the station sound richer. Result: although the station sounds somewhat bassier, it is muddier and has an audibly lower on-the-air signal. Let us look at what happens to the audio processing and modulation levels. Figure 3 shows 100% modulation at flat response. Figure 4 shows 100% modulation with a 3 db rise at 100 Hz. From Figure 4, it is apparent that the modulation density of the station at the non-equalized frequencies is lower, in this case about half of the modulating power is lost. This accounts for the lower air level. Additionally, the audio processing is seeing a 3 db increase at the input terminals and subsequently producing an increased amount of limiting. This accounts for the muddiness in the bass.

So when can equalization be properly utilized in the source material or program channel? For source material, an equalizer in the production studio is an excellent tool to create special effects for spots or promos. New life and increased fidelity can be added to old recordings with careful use of an equalizer. However, remember the role your monitoring system plays in your audio chain. A high quality monitor system should be a **must** for any station. Disc equalizing is only recommended for **extreme** cases. Remote broadcasts and phone lines are another area where equalization can often be justified.

Use of equalization in the program channel is different for AM and FM stations. In FM, audio bandwidth limitations are not inherent in the transmitting system nor in receiver design. Therefore, equalization should be applied only to achieve flat response. Gross levels of equalization are to be avoided because they will adversely color a station's sound, and may render a station incapable of passing an FCC-required audio proof of performance. The correct approach means keeping the transmitted signal flat and allowing the listener to make adjustments to suit their preferences. It is for this reason that consumer audio equipment has tone controls.

Sometimes cummulative system losses may result in a 2 db loss at 15 Khz. This loss, coupled with heavy limiting, will make a station sound dull. This problem can be simply overcome with passive EQ by placing a 1 K pot in series with the program line and then bypassing the pot with a .022 MFD film capacitor (polystyrene or polypropylene preferred). Adjust the pot as necessary to produce flat response.

An AM transmitting system can produce a reasonably flat audio response, but 99% of all AM receivers have severe bandwidth restrictions at the low and especially high ends. This shortcoming in receiver design dictates the need for high and low band EQ. For the high frequencies, the same passive circuit as recommended for FM can be used, except the capacitor should be .068 MFD. The low frequencies can also be increased with passive EQ. Connect one leg of a 1 K pot to the program line and the

Continued on Page 6

Before there was LPTV, there was low-power television.

There was EMCEE, too.

In 1960, before there was LPTV, there was low-power television translator service. And EMCEE® Broadcast Products television translators.

Today, LPTV joins translator service as a significant force in broadcasting. And EMCEE remains a leading supplier of equipment for both these services.

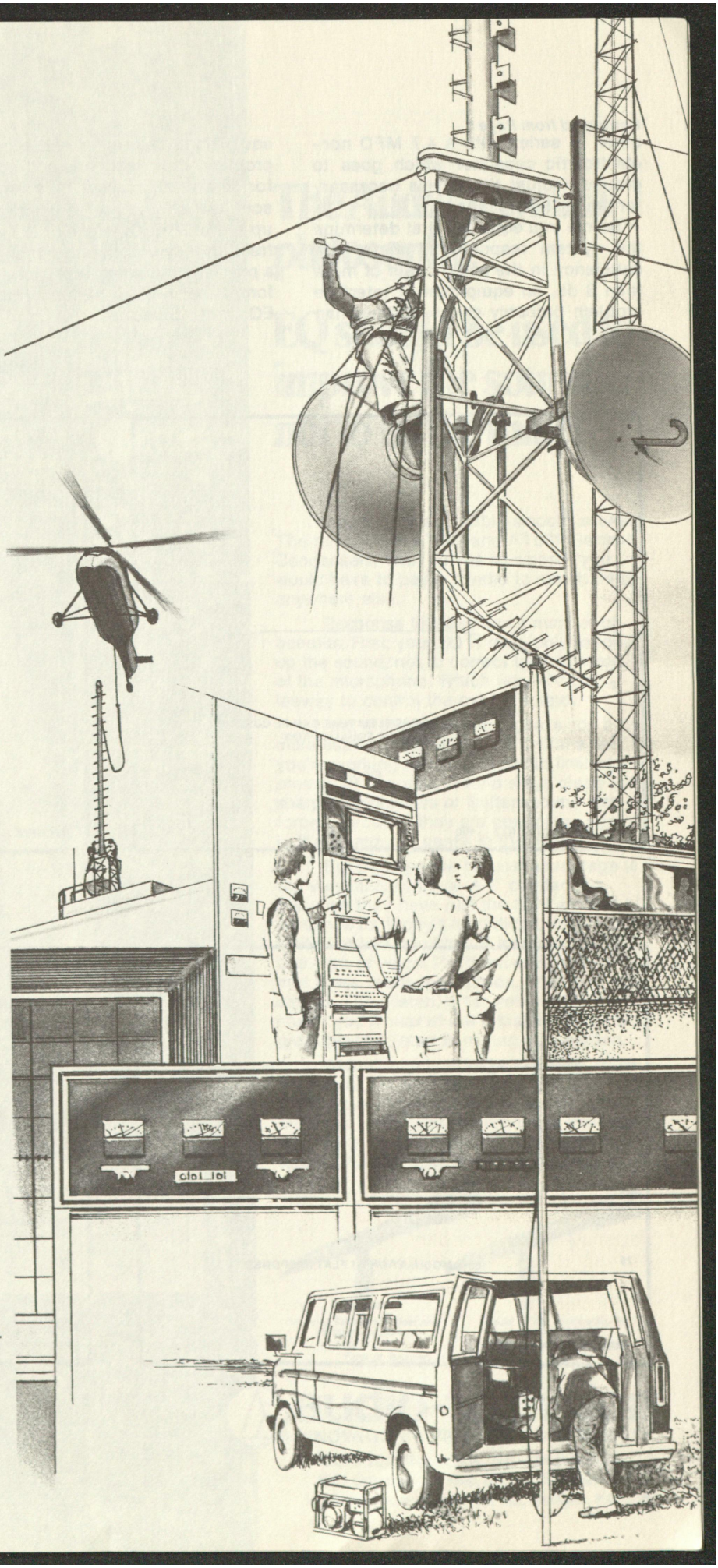
In translators to improve coverage and revenues.

In transmitters for new LPTV installations.

And in complete turnkey systems for either service. Supported by the design proposals, documentation and hands-on control provided by the EMCEE Applications Engineering Department. And implemented by the EMCEE Field Engineering Department.

Broadcasting has changed over the past twenty-one years. The EMCEE commitment to low-power television technology has not. This commitment is your assurance of reliable performance for your station. Whatever your requirements.

It's not just how it works.
It's how long it works.



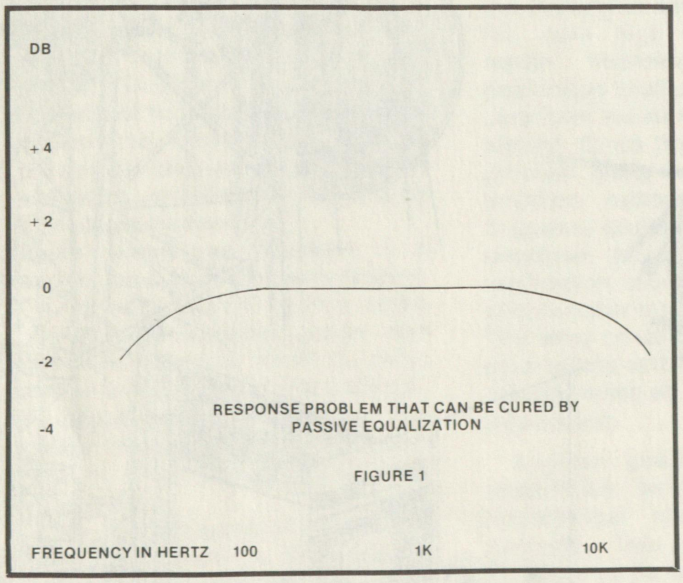
EMCEE
BROADCAST® PRODUCTS

a division of
ELECTRONICS, MISSILES & COMMUNICATIONS, INC.
P.O. Box 68
White Haven, PA 18661
Call toll-free: 800-233-6193
(In PA: 717-443-9575)
TWX: 510-655-7088
Ans: EMCEE WHHV

Continued from Page 5
other in series with a 4.7 MFD non-electrolytic capacitor which goes to ground. Adjust the pot as necessary for the desired response.

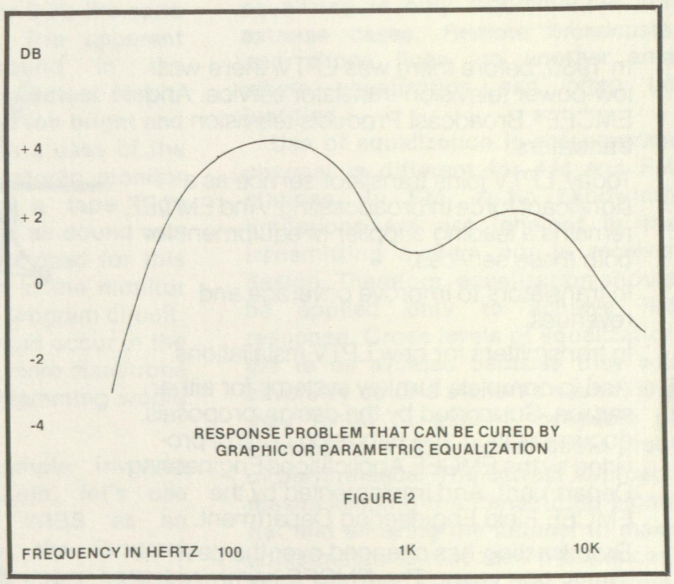
Before you equalize, first determine the system response. If there is a deficiency in the audio chain of more than 3 db, an equipment or interface problem probably exists. Rather than equalizing, determine and repair the problem. Equalization is not a cure-all for every deficiency in a station's sound. It should not be used to cover up a problem. Over use of EQ may be treating a symptom rather than curing a problem that needs attention. Do not forget that 6 db or higher amounts of EQ may cause serious modulation problems, reduced headroom, or possibly clipping in the audio processing system. Always check and readjust the processing after any EQ change.

In summary, proper use of equalization is based upon simplicity and moderation. When used together, an improved air signal will result.



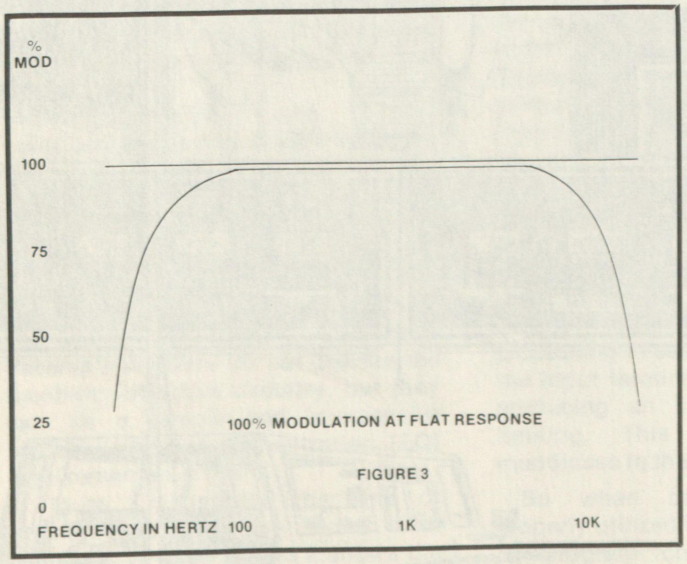
RESPONSE PROBLEM THAT CAN BE CURED BY PASSIVE EQUALIZATION

FIGURE 1



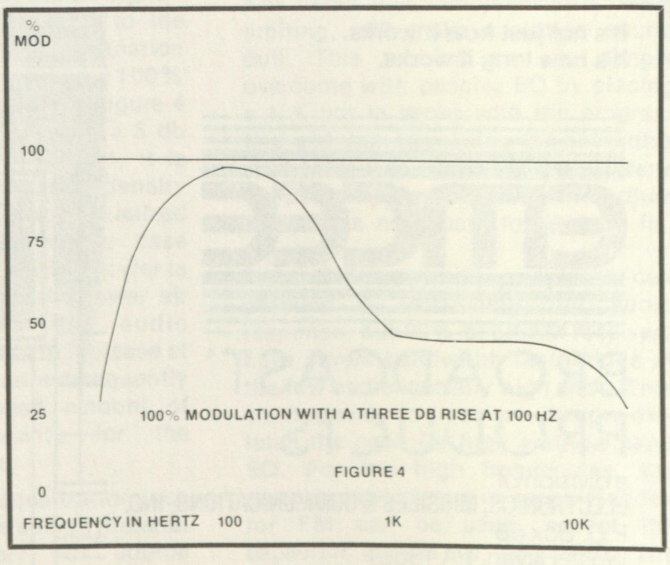
RESPONSE PROBLEM THAT CAN BE CURED BY GRAPHIC OR PARAMETRIC EQUALIZATION

FIGURE 2



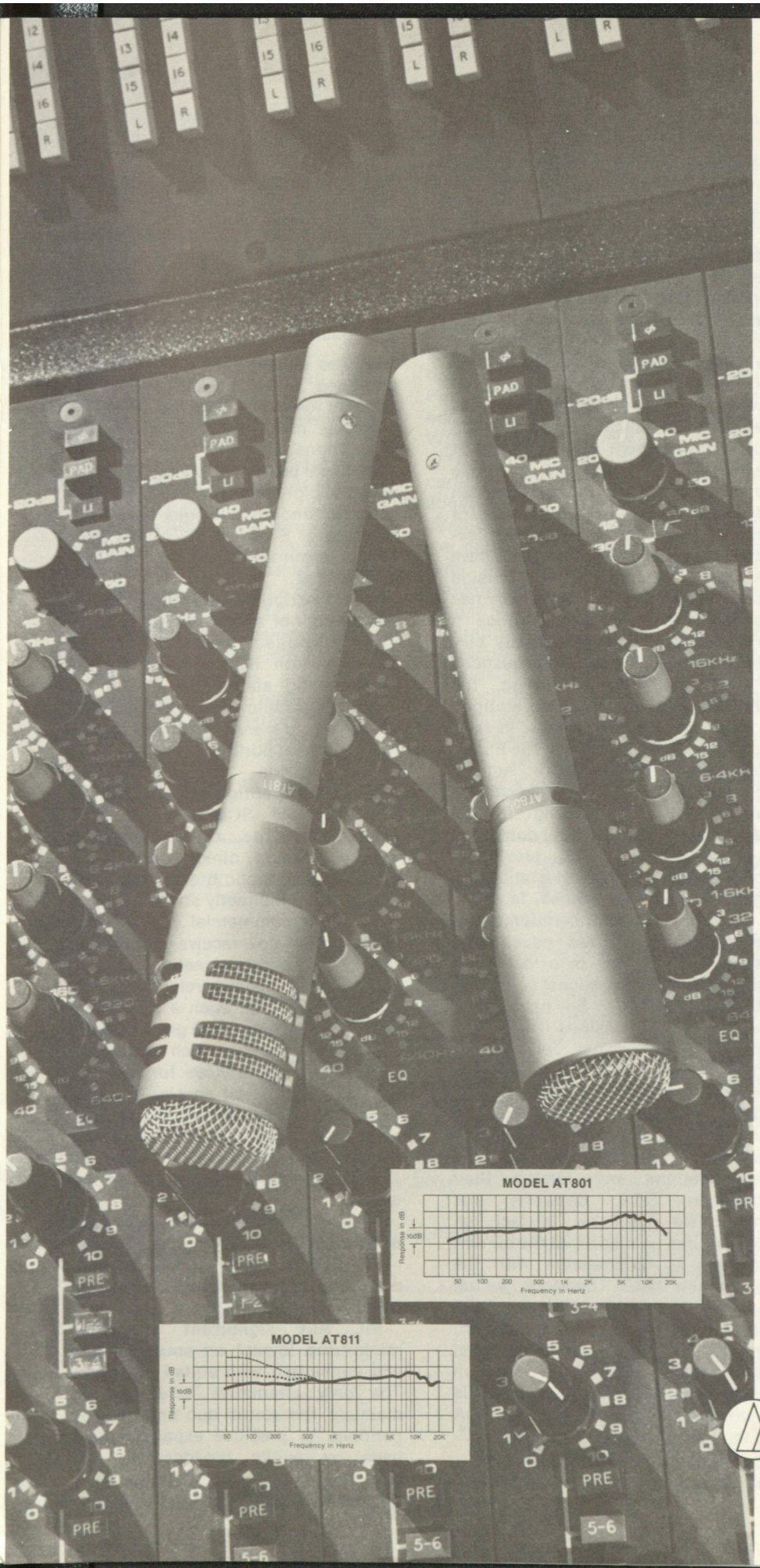
100% MODULATION AT FLAT RESPONSE

FIGURE 3



100% MODULATION WITH A THREE DB RISE AT 100 HZ

FIGURE 4



The Audio-Technica philosophy:

EQ should be used to improve the sound... not to fix the mike!

Introducing affordable smooth sound. The remarkable AT801 and AT811 Electret Condensers. With curves so smooth you would have to pay a bundle to match them anywhere else.

Response like this has a number of benefits. First, your EQ is used only to touch up the sound, not to correct built-in errors of the microphone. Which leaves more leeway to control the overall sound.

And without unwanted peaks you have more usable headroom. That's vital when you're working near the dynamic limit of a preamp or line amp. Sound stays clean and sharp. Compressors or limiters sound less forced, because they are controlling peaks in the *sound,* not peaks in the *mike!*

But perhaps the biggest advantage is the versatility of these A-T condensers. Because they have just the right amount of presence for today's recordings, they're not limited to just one kind of instrument...just one type of voice. Put them *anywhere* in the mix: brass, reeds, percussion, chorus, or strings. Then listen. What you hear in the studio you'll hear at the console. Which is a great place to start in miking any session.

At their highly affordable prices, these are two of the best bargains you'll find these days. Reliable, clean-sounding, and the most predictable microphones you can use. Make them a mainstay in your studio today. Write for spec sheets and dealer list.

Model AT801 Omnidirectional Electret Condenser

Model AT811 Unidirectional Electret Condenser

Great sound, right from the start!

audio-technica.

INNOVATION □ PRECISION □ INTEGRITY

AUDIO-TECHNICA U.S., INC., Dept 12CO
1221 Commerce Drive, Stow, Ohio 44224
In Canada: Audio Specialists, Inc., Montreal, P.Q.

de-regulation of noncommercial SCA proposed

A potentially important new source of revenue for noncommercial FM stations may be opened if a new FCC proposal is adopted which would remove present restrictions on the operation and programming of Subsidiary Communications Authorization (SCA) channels.

The SCA signal is "piggybacked" along with the main carrier of a station but its information can be received only on specially designed receivers not normally available to the general public. The most common commercial use for SCA has been the distribution of background music services, while the most often-found noncommercial use has been for the Radio Reading Services providing information to the sight-impaired.

Under the present rules, noncommercial FM stations can use their SCA only for noncommercial educational purposes. However, the proposed changes will put noncommercial SCA under the same rules as commercial SCA, allowing noncommercial FM stations to also generate revenues by renting the use of their SCA channel. In metropolitan areas where the demand for such channels is likely to be high, stations may be able to generate some much-needed additional revenues to support their main-channel broadcast service.

Reprinted below is the actual text of the FCC's proposed rulemaking, designated as BC Docket 82-1:

1. The Commission has before it the provisions of § 73.593 of the Commission's Rules which impose restrictions on the use of a Subsidiary Communications Authorization ("SCA") granted to noncommercial educational FM stations, now called public broadcasting stations. Recent amendments to the Communications Act[1] have called upon educational stations to provide more of their own funding. As discussed below, this raises the question whether the current restriction on SCA use should be continued.

2. In addition to the regular broadcast service offered on the main carrier (channel), FM stations have the capacity to program one or more subcarriers[2] on a multiplex basis to provide SCA service,[3] upon grant of the necessary application, both commercial and public broadcast FM stations are permitted to provide SCA service. Unlike the commercial station, the public broadcasting can only transmit programs of a noncommercial nature which are in furtherance of an educational purpose.

3. The placement of restrictions on the use of an SCA by a public broadcasting station reflects the then prevailing view about the nature of these stations as well as the expectation that they would have adequate funding from outside sources. Recently, the situation has changed. Federal funding, once a major source, has been greatly curtailed. Recognizing the consequences of dwindling Federal funding, the Congress acted to let these stations do more to help themselves. In fact, one of the main purposes of the Public Broadcasting Amendments Act of 1981 was to help these broadcasters develop such other funding. To this end, the bill (Pub. L. 97-35) contained (in new Section 399B) provisions allowing public broadcast stations to engage in offering services, facilities or products for remuneration. This provision allows these educational licensees to engage in a variety of remunerative non-broadcast activities.

4. Examination of the new public broadcasting provisions and the Reports and debates which accompany them suggest that it may be inappropriate to continue the restriction on licensees of public radio stations that limits these SCA's to educational purposes and prevents these stations from using their subcarrier SCA capacity for remunerative purposes. In fact, an argument can be made that the current restriction is inconsistent with the new Section 399B. Therefore, we are proposing to consider deletion of the current restriction. With this deletion, commercial and noncommercial educational stations would stand on the same footing in regard to the basis on which they could obtain an SCA and the uses to which it could be put.[4]

5. Regulatory Flexibility Analysis:

I. **Reason for action:** Use of the SCA in the fashion proposed could help educational FM stations be self-supporting and could lead to more efficient use of their subcarrier frequencies, which now sometimes lie fallow.

II. **The objective:** The Commission proposed to allow educational FM stations to employ SCA's for the same purposes now permitted commercial FM stations.

III. **Legal basis:** The action proposed would explore new and improved uses of radio and thus would be in furtherance of Sections 303(g) and 399B of the Communications Act of 1934, as amended.

IV. **Description, potential impact and number of small entities affected:** The proposed removal of the restriction on SCA uses by public broadcasting stations could be expected to enhance the ability of these stations to generate revenues and be more self-supporting. This, in turn, could provide opportunities to enhance competition and increase the availability of SCA services in a community. The rule change, if adopted, would directly affect the almost 1,200 public broadcasting FM stations and indirectly affect the more than 3,500 commercial FM stations which do not now receive competition from public broadcasting station SCA's run on a commercial basis. It is also possible that such a step could have an impact on small governmental or business entities which would gain access to SCA services for the first time. Finally, small entities involved in supplying equipment or services connected with constructing or conducting SCA operations could be affected as such opportunities increased.

V. **Recording, record keeping and other compliance requirements:** None.

VI. **Federal rules which overlap, duplicate or conflict with this rule:** None.

VII. **Any significant alternative minimizing impact on small entities and consistent with stated objective:** The only alternative would be to maintain the status quo and thereby continue to preclude expanded SCA uses by public broadcasting FM stations.

Continued...

PART 73 — RADIO BROADCAST SERVICES

6. Accordingly, it is proposed, that pursuant to the provisions of Sections 4(i), 303(b), (g) and 399B of the Communications Act of 1934, as amended, § 73.593 of the Commission's Rules be revised to read as follows:

§73.593 Subsidiary communications authorizations.

The provisions governing SCA authorizations set forth in § 73.293 are applicable to noncommercial educational FM stations.

7. Authority for the institution of this proceeding is contained in Sections 4(i) and 303 of the Communications Act of 1934, as amended.

8. Pursuant to procedures set forth in § 1.415 of the Commission's Rules, interested persons may file comments on or before February 11, 1982, and reply comments on or before February 28, 1982. The Commission will consider all relevant and timely comments and may also consider other relevant information before it before taking further action in this proceeding.

9. In accordance with the provisions of § 1.419 of the Commission's Rules, an original and five copies of all comments, replies, briefs, and other documents shall be furnished the Commission. Further, members of the general public who wish to participate informally in the proceedings may submit one copy of their comments, specifying the docket number in the heading. All filings in this proceeding will be available for examination by interested persons during regular business hours in the Commission's Public Reference Room at its headquarters, 1919 M Street, N.W., Washington, D.C. 20554.

10. For further information concerning this proceeding, contact Jonathan David, Broadcast Bureau, (202) 632-7792. However, members of the public should note that from the time a Notice of Proposed Rule Making is issued until the matter is no longer subject to Commission consideration or court review, all **ex parte** contacts presented to the Commission in proceedings such as this one will be disclosed in the public docket file.

11. An **ex parte** contact is a message (spoken or written) concerning the merits of a pending rule making other than comments officially filed at the Commission or oral presentations requested by the Commission. If a member of the public does wish to comment on the merits of this proceeding in this manner, he or she should follow the Commission's procedures governing **ex parte** contacts in informal rule making. A summary of these procedures is available from the Commission's Consumer Assistance Office, Federal Communications Commission, Washington, D.C. 20554, (202) 632-7000.

(Secs. 4, 303, 307, 48 Stat., as amended, 1066, 1082, 1083; 47 U.S.C. 154, 303, 307).

Federal Communications Commission.

William J. Tricarico, Secretary.

1. Pub. L. 97-35 (Public Broadcasting Amendment Act of 1981).
2. One such subcarrier is necessary to carry the second signal if the station operates in stereo.
3. SCA's can be used for a variety of broadcast-like services. It is frequently used by commercial stations for background music in stores and offices. Public broadcasting stations are not now permitted to use it for such commercial purposes.
4. Recently, the Commission adopted a change in permissable use of the commercial station SCA to authorize non-broadcast transmissions for utility load management. Thus, the proposed rule change treating commercial and public broadcasting FM stations on the same footing would permit this use for educational stations as well.

Albany gets "vaporized" 10-watt station promotion succeeds

by Russell Rieger
Music Director, WCDB

The economic woes of the past few years have forced record companies to enact some unpleasant policies, especially within the college radio department. Unfortunately, these decision-makers, for numerous reasons, are unable to fully realize the actual power of college radio. We who work day after day at these stations know of the struggles to make ourselves heard in the community as well as the nation. However, maybe just because of all the adversities facing us, we always seem to reach our goal. The hardship is that when the "impossible" is achieved, few outside the community may hear about it, including those record company decision-makers. Well, this story is just an example of what one mere ten-watt college radio station, WCDB Albany (SUNY), has done, knowing fully well that there are countless others around the country equally worthy of this space. Maybe hearing of our success will motivate others to write about theirs.

As a station which prides itself on breaking new and unknown artists in the Albany, New York community, we got behind the Vapors as soon as we received the first imported single, "Prisoners." Anxiously awaiting the release of their debut album, we were thrilled when it equalled our expectations and we began making arrangements for a huge promotion which would be needed in an area as stubborn as Albany. Unfortunately, because of the guarded position taken by United Artists as to what effect a ten-watt college radio station could possibly have, our plans were thwarted. At WCDB however, we are accustomed to dead ends and "impossible," "never happen" attitudes. To us, this only meant we had to bypass the conventional and create new avenues through which our ideas would be recognized.

Persistence and determination are fundamental characteristics for those of us in college radio. These have and will always be the key to all of our successful undertakings. Thus, we laid the foundation for our attempt to

Continued on Page 11

license renewal, construction permit extension approved for WFMQ, Lebanon, TN

FCC Chief Administrative Law Judge Lenore Ehrig has renewed the license of Cumberland College of Tennessee for noncommercial educational FM station WFMQ, Lebanon, Tenn., which recently resumed broadcasting after a seven-year silence.

Although Cumberland proceeded with construction of station facilities after its construction permit had expired and after its renewal application was designated for hearing last June, Judge Ehrig said noncommercial radio service in the Lebanon area was restored and, therefore, the public interest supported renewal of Cumberland's license and extension of its permit.

In March 1979, five years after WFMQ had gone silent, it proposed to move its operations onto its campus. The FCC granted Cumberland a construction permit, but that permit and several extensions expired without the construction having been completed. Then Vanderbilt Student Communications, Inc., proposed to improve the facilities of its noncommercial educational radio station WRVU (FM), Nashville, by increasing power and antenna height. Because that proposal would have resulted in prohibited objectionable interference to WFMQ, the applications were mutually exclusive and were designated for hearing June 30. At that time, Cumberland was seeking an extension of its construction permit.

In November, Cumberland and Vanderbilt reached agreement whereby Vanderbilt would use a directional antenna to resolve the interference problem. Judge Ehrig approved that agreement; however, issues remained to determine whether Cumberland was responsible for construction delays and should receive another extension, its qualifications to remain a broadcast licensee in light of past dealings with the Commission, its commitment to restoring broadcast service to Lebanon and whether it had proceeded with unauthorized construction.

Judge Ehrig said the restoration of service and the agreement with Vanderbilt had made all the issues moot, except the one dealing with unauthorized construction. The act of proceeding with construction usurped and was contemptuous of the judge's authority, but the public would not gain by the cancellation of Cumberland's permit. Moreover, the Commission's concern had the desired effect and broadcast service was restored to Lebanon, the judge concluded.

This Summary Decision becomes final in 50 days after the release of the text unless an appeal is filed within 30 days or the Commission decides to review it.

"Vaporize" the City of Albany. WCDB Rock n' Roll Dance Parties have become established events in the area. Held semi-annually during the school year before capacity crowds of approximately 1,000 people, they are in demand from clubs who want the business. One such club, the Hullabaloo in Rensselaer, agreed to have a band perform at one of these events. We saw this as a perfect opportunity to break the Vapors in the area and negotiated with that in mind. The other club owners in Albany had every intention of overlooking the Vapors because they didn't believe the band had any drawing power.

An agreement was finally reached with the club agreeing they would sign the Vapors for a private dance party and we would guarantee a full house (at $3.00 per person and $5.00 at the door). Since this was an unprecedented action taken by us, many eyebrows were raised by those who doubted our ability to fill the club.

This uncertainty intensified as the date of the party was moved **four** times. Each time, we insisted on staying with the band no matter what date was eventually secured. This finally happened, but not without more problems. The date chosen was Saturday night, December 20th, putting the show in the middle of finals week. The doubts increased. Further pressure was applied when a commercial station in the area now wanted to play a major role. It was the first of many attacks we had to withstand from those who were frustrated at being "scooped" by our 10-watt college station. The denial of any help from The Vapors' record label left us completely alone to sell out a date with a band that was relatively unknown and which was performing in the midst of finals. Sound impossible? Most thought so. Even some of **us** began to doubt our own ability. However, what must be kept in mind is that college stations are **always** the underdogs, risking everything for adventurous ideas.

Continued on Page 12

FCC proposes deletion of three-year holding rule for station owners

The FCC has proposed deleting the "three-year rule" requiring an application for assignment or transfer of a broadcast property owned less than three-years to be designated for hearing, unless certain extenuating circumstances exist.

The Commission adopted the "three-year rule (Sections 73.3597 (a) through (d)) in 1962. At the time, the rationale was that requiring a hearing on the transfer or assignment application of a station operated less than three years would insure that what was viewed as a high ratio of such applications involving short-term ownership of stations since 1955, did not involve "trafficking" or detriment to service to the public.

Some 20 years ago, when there were generally fewer and less profitable broadcast stations serving each community, the Commission said, concern over a high rate of transfers leading to a deterioration in community service might have been appropriate. However, it noted that the broadcasting marketplace has changed dramatically since the rule was adopted — the number of operating stations has almost doubled, FM and UHF stations are profitable, radio stations and some TV stations in the larger markets have turned to more specialized programing to obtain a meaningful audience share and over-the-air broadcasters are faced with increasing competition from cable or other services.

In this market situation, the Commission concluded, it would be the rare case in which the sale of a station held less than three years would lead to a deterioration in service. A buyer willing to buy a station would more likely provide the service most desired in a community than would an owner who was restricted from selling an unwanted broadcast property.

The FCC said the rule's restrictions impose an undesirable cost upon the present owner, who may suffer financial loss or forego more appropriate investment opportunities; and upon the public, which may have service reduced due to a failing operation or lose the opportunity to receive better service which new capital and a more interested owner might provide.

The Commission pointed out that someone who purchases a failing station, turns it into a successful operation and sells it soon after has contributed significantly to audience welfare, even though the station may well have been purchased largely as a speculative business venture.

Allowing the marketplace to operate as to transactions involving on-the-air stations, the Commission said, would undoubtedly lead to better broadcasting in the public interest.

Sections 73.3597(e) and (f) restrict payments upon transfer or assignments of a construction permit to reimbursement of expenses, and limit the equity interest which the transferor or assignor may retain in the permittee to a proportion equal to their capital contribution.

As licenses issued by the Commission convey no property interest, to allow a permit to be transferred for a profit before program tests begin would appear to violate Sections 301 and 304 of the Communications Act, the FCC said. Therefore, it proposed that Sections 73.3597(e) and (f) remain in force. Comment on this tentative conclusion was requested.

In practical terms, the rules changes will likely boost the selling prices of radio and television stations, since their marketability will be greatly enhanced. The result may also mean more rapid and frequent turnover of broadcast properties as a whole.

The Commission action came in the form of a Notice of Proposed Rulemaking (FCC 81-586, BC Docket No. 81-897) and is part of a noticeable trend towards de-regulation of the broadcast industry.

Albany gets vaporized. . .

Faced with this situation, we used our best weapons — our minds. Programming was emphasized; The Vapors were played. Promotional schemes were devised; D.J.'s began turning Japanese. Vapors' music was heard throughout our campus center where tickets were being sold. Invitational cards were scattered all over dinner tables. This was in addition to the conventional banners and posters which occupied most of the surface space on and off campus. Less than ten days of this publicity was enough to sell over 500 tickets by Friday the 19th, the day before the actual event. By Saturday afternoon, it was close to 600 and at approximately 9:30 p.m., there were no tickets at all. The club was completely sold out. In all, about 700 people crammed into the Hullabaloo that night with an estimated hundreds more turned away. Everyone had a wonderful time, including The Vapors who took our address, promising to send us an imported copy of their new album as soon as possible.

The Hullabaloo was also very happy with the evening. The show was one of the most heavily attended in the club's history. They quickly and enthusiastically invited us back for another party in the very near future.

Another local promoter was "floored" by our accomplishment and said he expressed the opinion of many others throughout the community. The manager of an up-and-coming New York band told us that they would be interested in playing the area only if we would promote them. And on and on the comments went. . .

All this done by a ten-watt college radio station, selling tickets in only one location, during finals week, for a relatively unknown band, in less than ten days. Sounds impressive? Not really, nothing any other college station couldn't have done.

You Mean You DON'T Subscribe to CMJ/Progressive Media?

Here is why you should:

- ***Finally, there is a trade magazine that's as interesting as it is informative.***
- ***You'll be fascinated, enthralled, challenged, entertained and amused — that's right, it's a magazine with heart, for an industry that knows how to have fun.***
- ***CMJ spotlights new talent and established stars*** *— every two weeks you'll discover that the American music scene is thriving. Each issue highlights the most innovative hitmakers of today as well as the stars of tomorrow.*
- ***Complete coverage of radio*** — college, non commercial — progressive/AOR — and retail — from trendsetting independents to major chains. *Noted music critics and media analysts present a diverse forum that is as enjoyable as it is enlightening.*
- ***Guaranteed PRINTED airplay listings*** *of all progressive radio stations — regardless of power or market size.*
- ***IMPROVED RECORD SERVICE*** *— nearly all major record companies use CMJ reporting as a criteria for supplying free records. Address lists of CMJ subscribers are made available to all record company representatives.*
- ***Multi-Media depth*** *— film & book reviews, TV, video & electronic features and more!*
- ***The Progressive Media New Release List*** *— the industry's only comprehensive new release list, in each issue. (Addresses of smaller labels provided, of course.)*
- ***On Tour Concert Itinerary*** *— dates, cities, venues — from coffee houses to coliseums.*
- ***And, most importantly, you'll be supporting an organization that is committed to excellence and innovation in music & media.***

PROGRESSIVE MEDIA *... Innovative, Professional, Precise*
DON'T MISS ANOTHER ISSUE!

To subscribe, simply return the order blank below — and we'll bill you later.

Two Free Trial Issues

Mail me the next two issues of *CMJ* to examine without cost or obligation.

If I agree that *CMJ* takes a new approach to trade coverage, I'll pay the basic rate of $95.00 for a year's subscription (25 issues) to *CMJ*.

If not, I'll write "cancel" on the bill and return it upon receipt of my second issue . . . keeping the trial issues with your compliments.

☐ Bill Me ☐ Check Enclosed *(one extra issue free!)*

Mail to:

CMJ ***ProgressiveMedia***
P.O. Box 258
Roslyn, NY 11576

Name

Position

Company

Address

City State Zip

operator rules change - first class eliminated

As expected, the FCC has eliminated the requirement for the holder of a First Class license to perform installation, adjustment, maintenance, repair, and inspection of stations' transmitting systems. In fact, they have eliminated the FCC First Class license itself! (Same as they had previously done with the Third Class license).

Now, these functions can be performed by anyone with as low a license as the FCC Restricted Radiotelephone Permit — the no-exam license held by your announcers which takes effect instantly upon their application. That doesn't mean you **have to** let **anyone** with a Restricted Permit do these things — it just means they can do so legally. The analogy is that anyone with a driver's license is **legally** permitted to drive your car . . . but you wouldn't let anyone take your car simply because they had such a license.

More burden will fall upon the station in judging the technical competence of those performing this crucial work on their transmitting system. It's just that you'll now have added flexibility in making your choice.

Buried within the text of these new operator rules are two new provisions that will affect many stations: appointment of a Chief Operator and location of the station's remote transmitter controls — Operator Duty Position, in FCC jargon.

Under the new 73.1870, all stations are required to designate a Chief Operator, who can hold any commercial class of FCC license, (including the Restricted Permit), and who shall have the following duties:

1) Weekly inspection, calibration of transmission system, required monitors, metering and control systems;

2) Make any necessary repairs or adjustments where indicated

3) Make or supervise entries in the maintenance log

4) Review station operating (transmitter) logs at least once per week to see if entries are being made correctly; to see if station operating correctly according to RCC rules (power); to note any discrepancies observed and date and sign the log; initiate necessary corrective action and advise the station licensee of any condition which is a repetitive problem.

At times when the Chief Operator is unavailable or unable to act (e.g., vacations, sickness), the licensee shall designate another licensed operator as the acting Chief Operator on a temporary basis.

Previously, Chief Operator requirements only applied to non-commercial FM's with transmitter power outputs in excess of 25 kilowatts — 73.565 (d) (1). Since few of our stations are of this size, few of you are likely to already have designated Chief Operators. Now, the rule applies to **all** stations, but loosens the license requirements and other previous restrictions for the individual involved.

Operator Duty Position — under the **previous** rules (73.565), the Operator Duty Position had to be located so that the appropriate meters, monitors, and controls were "readily accessible to the licensed operator and located sufficiently close to the normal operating location that deviations from normal indications of required instruments can be observed from that location." However, in the new 73.1860 (b), "The transmitter operator must be able to observe the required transmitter and monitor metering to determine deviations from normal indications. **The operator must also be able to make the necessary adjustments from the normal operator duty position,** except as provided for in 73.1550." (Emphasis added). (73.1550 involves extension meters only).

Alright . . . what does all of this mean, and how does it affect your station?

Well, some stations have their transmitter itself, or their remote control unit and modulation monitor separated from their on-air control studio by a glass wall. This allows observation of "deviations" and provides "ready accessability" as required by the old rules . . . BUT, it **may not** be possible for the operator to actually make any necessary adjustments from the normal operator duty position sitting behind the board or audio control console.

Whether or not a visiting FCC inspector will cite a station for a violation of this rule remains to be seen. It doesn't necessarily mean you have to instantly move your studio around to comply; that's up to you . . . but I would certainly think about the possibility of doing it if it doesn't involve extensive or expensive renovations. And, those designing new stations or new studios should keep these new rules in mind and incorporate them in your studio floor plan.

The text of the new rules and the FCC decision involving Radio Operator Licensing will be found in the Federal Register dated Wednesday, July 8, 1981, pages 35450 thru 35465.

KSHU-FM offices hit by fire

The building housing the offices of KSHU-FM at Sam Houston State University in Huntsville, Texas was completely destroyed by a fire early on the morning of February 12th. The building, known as the Old Main Building, was one of the two oldest on the campus.

The fire also gutted the other one of the pair, the adjacent Austin College building.

Luckily, the KSHU-FM studios are located elsewhere and were untouched by the fire, however, the station did suffer extensive losses. Their entire record library was lost as were the station files. They also lost a substantial number of broadcast tape cartridges to the fire.

The station is appealing to record companies and to other stations for help in rebuilding the lost library of records and replacing the broadcast tape cartridges which were destroyed.

If you can offer help of any kind, contact Al Albarran, General Manager, KSHU-FM, P.O. Box 2207, Sam Houston State University, Huntsville, TX 77341.

notes from the overnight shift - my first job in broadcasting

By Carla Hyatt

That first night was sheer murder. I couldn't stay awake no matter how much caffeine I pumped into my body, no matter how many times I jogged around the studio. Let's face it — human beings are not meant to work from 11:00 p.m. to 6:00 a.m., six nights a week. But, here I was, in this God-forsaken, hick town, at an AM/FM combo. I was on the air "live" on the AM, while also keeping an eye on the automated FM. I think the automation machinery purposely waited till the last announcer had left, then immediately went nuts for no apparent reason. My first night alone, after two days of three-hour training, the announcer just left and feelings of evil and foreboding lurked everywhere.

"The machine's acting up tonight, Carla, be careful." Words of comfort, indeed.

Thoughts of power outages danced through my head . . . would I be brave enough to call the Program Director at 3:00 in the morning if something went wrong?

As it turns out, that first night **was** a disaster. On AM, I accidentally turned off the record airing, while the FM played two commercials on top of each other . . . my weather was talking over the suave announcer . . . it was bedlam! If I could've walked out without feeling guilty, I would have. But I didn't.

I learned that what they say is true. You have to pay your dues, with the obscene phone calls at 2:00 in the morning, running out of Tab at 1:00 in the morning, having three tapes out of four on the FM run out while you're stuck on the air in the AM studio, the times when the boss yells at you because you didn't play a commercial at the **exact** time it was supposed to run. Then, there are the good parts . . . someone calling to tell you they liked what you just played, or someone calling just to say hi since they were up and they knew that you were up, or an occasional cow mooing in the back yard.

After a while, you learn how to work all the equipment and how to fix things when there's no one else around. You learn how a **real** station works. It's quite a change from college radio. The thrill you get when they finally ask you to cut a commercial, and then the client calls and says he likes your production and your new idea for his spot. The good days when the boss leaves you a note to tell you that you did a great job.

Yup, commercial radio is nothing and everything like college radio.

Then, the ratings come out, the shakeups and shakedowns begin. How did you do? That's the eternal question. Even my friends who weren't in radio knew what was going on.

Well, the FM was great, number one everywhere. The AM was OK, overall number two, but your slot was number one. Then someone higher up decides to cut the overnight shift and move sign off to 11:30 p.m., for no apparent reason (at least not one they're telling you).

Suddenly, your career in professional broadcasting has been stopped in its tracks, through no fault of your own. But, such are often the ways of commercial radio.

Ask me if I'd do it all again? Absolutely! I wouldn't have traded that experience for anything. In fact, I'm sending out tapes and resumes again, headed for that same old grind. But at least this time I know what I'm getting myself into. But, then again, I thought I knew it all before.

FCC adopts rules for emergency shutdowns of radio equipment that threatens life or property

The FCC adopted rules that permit its Field Operations Bureau to shut down temporarily equipment that interferes with other communications facilities and threatens the safety of life or property.

At an open meeting last October, the Commission **declined** to adopt a Broadcast Bureau proposal that would have given the Commission specific authority to order equipment shutdowns in situations where the licensee could not or would not correct problems that threatened life or property. However, on circulation several Commissioners expressed confusion concerning the vote taken at the October meeting. As a result, on circulation, the Commission voted to **adopt** the Broadcast Bureau's original proposal.

This authority applies to equipment licensed under Part 74 of the rules covering various secondary broadcast services that share frequencies and will be limited to the rarest and most extreme circumstances, the FCC emphasized. Some, however, have characterized the Commission's actions as "overkill" in light of the few such problems found.

The rule proposal came in the wake of an interference problem that threatened space shuttle communications last April. The National Aeronautics and Space Administration (NASA) told the FCC it was receiving severe interference to its space shuttle communications equipment at Edwards Air Force Base, the shuttle's landing site. FCC Field Operations Bureau staff determined the interference was caused by television electronic news gathering (ENG) equipment which, although it met FCC standards, was nonetheless causing harmful interference due to the extremely sensitive equipment NASA was using. Operators of the offending equipment stopped using it voluntarily, and the potentially life-threatening interference was eliminated before the shuttle landed.

In that case, the Commission had enough time to seek the voluntary cooperation of the users of interference-causing equipment. However, the FCC said it is concerned about situations where it might be necessary to act on a moment's notice to eliminate harmful interference to vital communications. It therefore adopted the rule empowering the Commission to temporarily suspend the operation of interfering equipment until the emergency has passed. The chief of the Commission's Field Operations Bureau will administer the rule under delegated authority.

The Commission stressed the narrow scope of this proposal; it would apply only when the agency determines that an immediate threat to life or property exists and when offending users do not promptly eliminate the harmful interference themselves.

The Commission based its authority for this action on the Administrative Procedure Act, which permits the suspension of various procedural rights when public health, interest or safety requires it.

ABC adds 2 new networks, revises feed schedule

Shortly after the start of the new year, ABC Radio began service on two new radio networks called Rock Radio and Direction. Both will be fed along with ABC's other four radio networks on the same line, but at different times. The addition of the two new networks has meant a number of feed changes for the other ABC Radio network services as well.

Rock Radio is apparently an offshoot of the ABC FM Network and is aimed at AOR stations serving an 18-34 demographic. Direction is said to use a "lifestyle" approach and is designed for the 25-54 group.

They join the existing Information, Entertainment, FM, and Contemporary network services already offered by ABC and designed for specific formats.

The new feed schedules for each of the hourly newscasts will be:

Information Network. News at 00:00 to 05:00.

Entertainment Network. News Update at 27:00 to 29:30. News at 30:00 to 34:00.

FM Network. News at 38:00 to 41:30.

Rock Radio Network. News at 42:00 to 44:30.

Direction Network. News at 45:00 to 49:00.

Contemporary Network. "Custom Cast" at 52:00 to 55:40. News at 56:00 to 59:30.

A number of college radio stations utilize ABC Radio Network service through the cooperation of ABC and their local commercial affiliates. College stations should review new formats, cues and timings for network commercials and new schedules covering closed-circuit newsfeeds and feature programs if they air these programs or use this material. Revised schedules were mailed by ABC, or check with your local ABC commercial affiliate with whom you have the pick-up arrangement.

IBS TAPED PROGRAMS

Supplement your on-air schedule with one or more of these taped program series offered by IBS. Write for a complete catalog.

Private Eye on the Environment [1979 Ohio State Award Winner]

15 20-minute dramatic programs dealing with environmental issues; designed for listening by students in Grades 5-9; fictional private detective investigates crucial environmental issues including oil spills, smog, river pollution, Seabrook Atomic Energy Plant, droughts, famine, the SST, etc. Produced by Irwin Gonshak, WNYE-FM, 15 tapes, IBS Members $67.50, Non-Members $82.50.

American Country

9 half-hour programs; an anthology of country music in the U.S.; traces development from 1927-1976 including Jimmy Rogers & the Carter Family, country music during the depression, early Texas & western, Hank Williams, Nashville, country pop, mid-60's expansion, new directions in the 70's. Produced by Lindsay R. Barnes, Jr., 9 tapes, IBS Members $40.50, Non-Members $49.50.

Development Issues

4 half-hour programs dealing with the concepts and reality of economic development in a global perspective. Format is audio magazine; issues include industrialized north, less-developed south, urban gardening, fishing in Peru, population growth, tropical diseases, alternatives to oil, etc. 4 tapes, IBS Members $18, Non-Members $22.

Within Radiovision

Series of 7 programs, average length: 17 minutes each; topics include: commercial fraud, subliminal/sexual advertising; child abuse; war criminals; Kennedy assassination; alcoholism; the native American Indian; etc. Produced by Peter Rexford. 4 tapes, IBS Members $18, Non-Members $22.

The Good, The Bad, and Ozzie

30-minute tape of drop-ins based on a loose collection of Boston area comics who started out at WBUR, Boston University. Content gets spicy in parts, so audition before airing. Not a program, but rather shorter drop-in pieces for use within your own programming. 1 tape, IBS Members $4.50, Non-Members $5.50.

Send your order, including your station's call-letters, school, address, and check or money order in payment to IBS, Box 592, Vails Gate, NY 12584. Be sure to specify which program(s) you're ordering. If your station has produced programs which may be of interest to others, let us know and perhaps we can arrange distribution.

THE INTERCOLLEGIATE BROADCASTING SYSTEM
P.O. BOX 592
VAILS GATE, NEW YORK 12584

WCDB SUNY at Albany 82
1400 Washington Ave
Albany, NY 12222